FRANCO CESARINI
2ND FLUTE QUARTET OP. 30

Dedicato al flautista Peter-Lukas Graf, il secondo quartetto è un'opera dal piglio contrastato e dinamico.
Ogni tempo è scritto a partire da una scala o "modo" differente, dai sei ai dieci suoni. Fondamentale in questo lavoro, è il ruolo svolto dal contrappunto, in quanto, per la maggior parte, le armonie derivano dall'unione di voci strumentali individuali ed autonome.
I due tempi estremi costituiscono idealmente i poli opposti, l'uno sognante e flemmatico (Demi-teintes), l'altro selvaggio e sanguigno (Féroce), dei percorsi dell'animo umano.
Lo stesso rapporto di bipolarità contraddistingue anche i tempi centrali, l'uno frenetico e vigoroso (Ostinato), l'altro bucolico ed amabile (Bergerades).
Chiave di volta della composizione il terzo tempo (Fragments d'un rêve), che nella seconda metà ripercorre all'inverso il cammino iniziale, evidenziando le simmetrie che caratterizzano tutta la composizione.
Il linguaggio espressionista contrasta con quello più intimista e misurato del primo quartetto, evidenziando l'estrema cura dell'autore per conciliare la ricchezza espressiva con un'approfondita indagine formale.

Franco Cesarini

Dedicated to the flautist Peter-Lukas Graf, the second quartet is a work of contrasting and dynamic style.
Every movement is based on a different scale or 'mode', between six and ten notes. Fundamental to the work is the developed role of counterpoint, in that for the most part, the harmonies derive from the relationship between the various individual, independent instrumental lines.
The two outer movements ideally constitute polar opposites, one dreaming and phlegmatic (Demi-teintes), the other wild and sanguinary (Féroce) — representing the different sides of the human soul.
The same bipolar relationship makes the central movements stand out - one frenetic and vigorous (Ostinato), the other bucolic and charming (Bergerades).
The turning point of the composition is the third movement (Fragments d'un rêve), which in its second half, repeats the initial passage in retrograde, evidence of the symmetrical nature of the whole composition.
The expressionist language contrasts with the more intimist and measured language of the first quartet, showing the extreme care of the composer to reconcile rich expressiveness with an enquiring, formal depth.

Franco Cesarini

à Peter-Lukas Graf

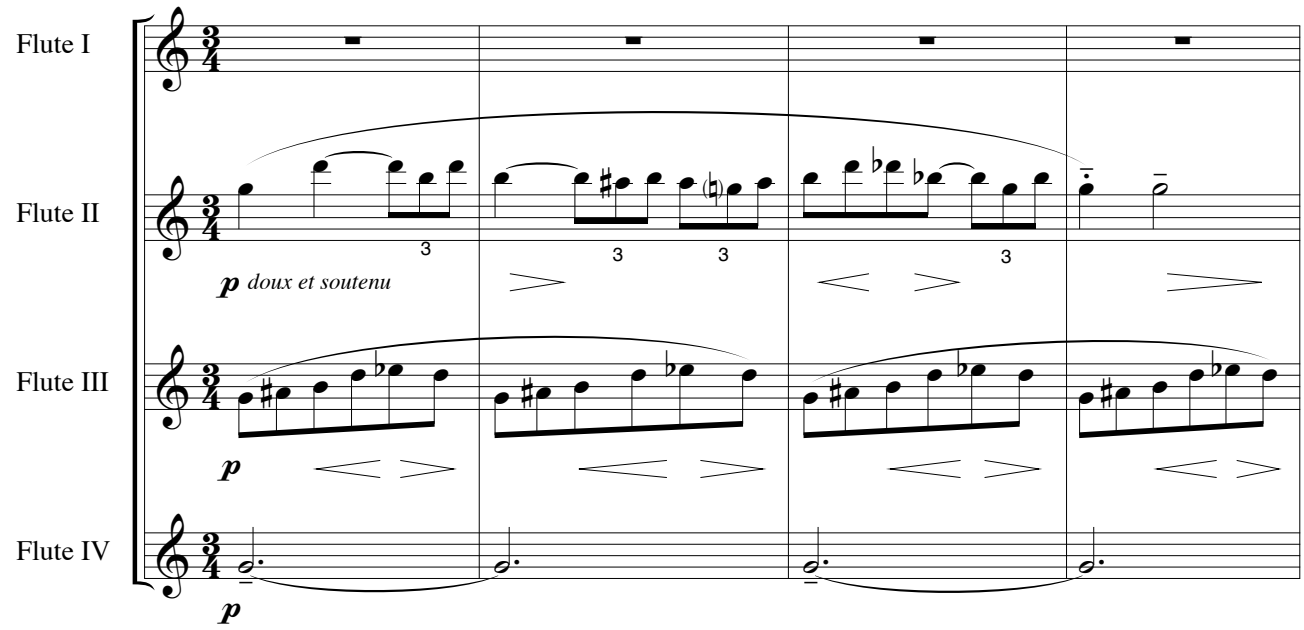
2nd FLUTE QUARTET

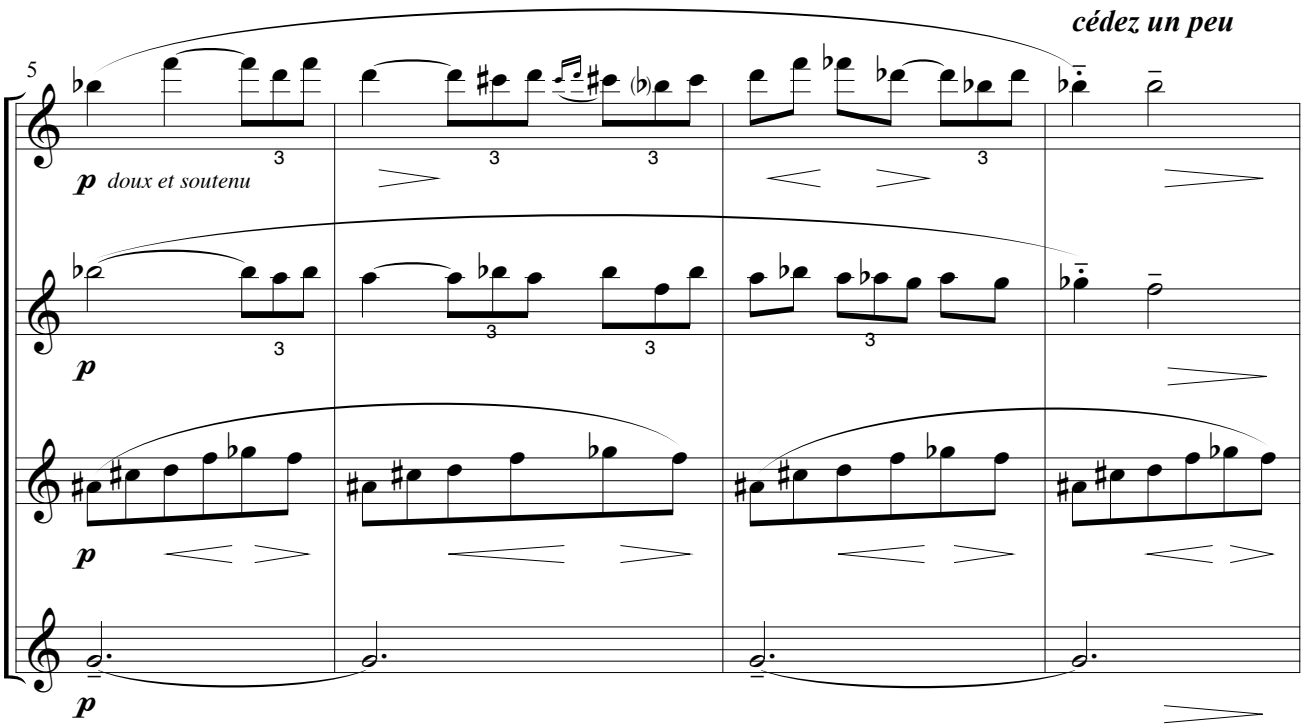
2e Quatuor pour flûtes

1. DEMI-TEINTES

FRANCO CESARINI
Op. 30

Lent et rêveur (♩ = 58)





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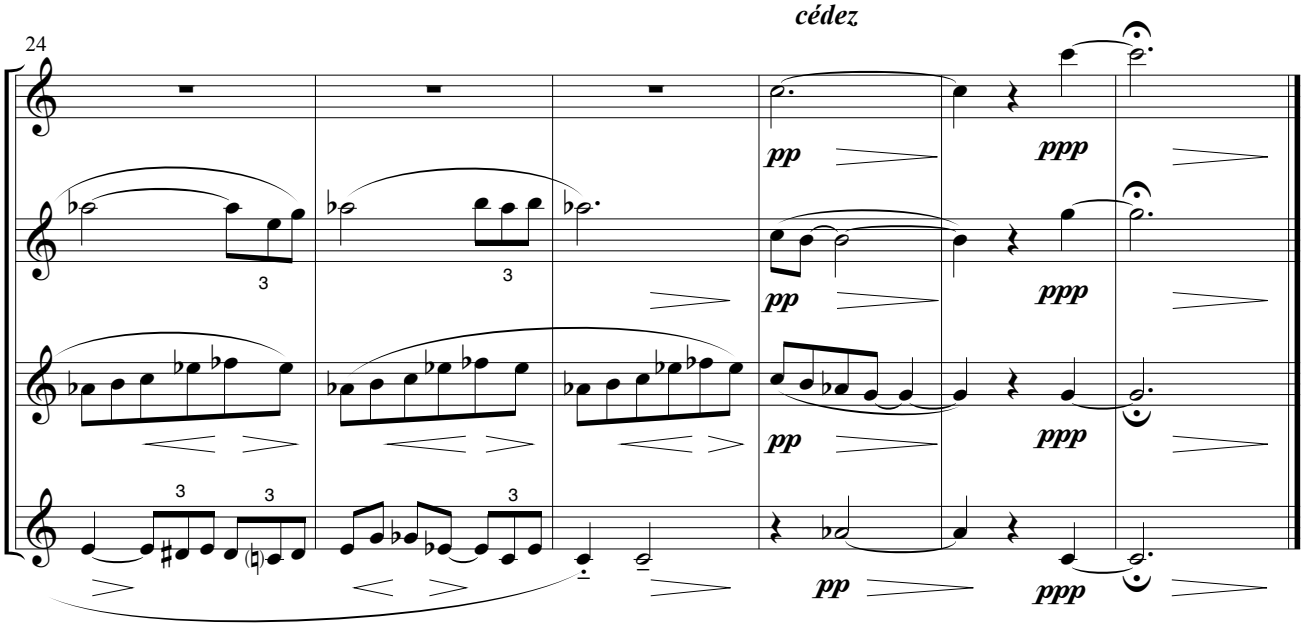
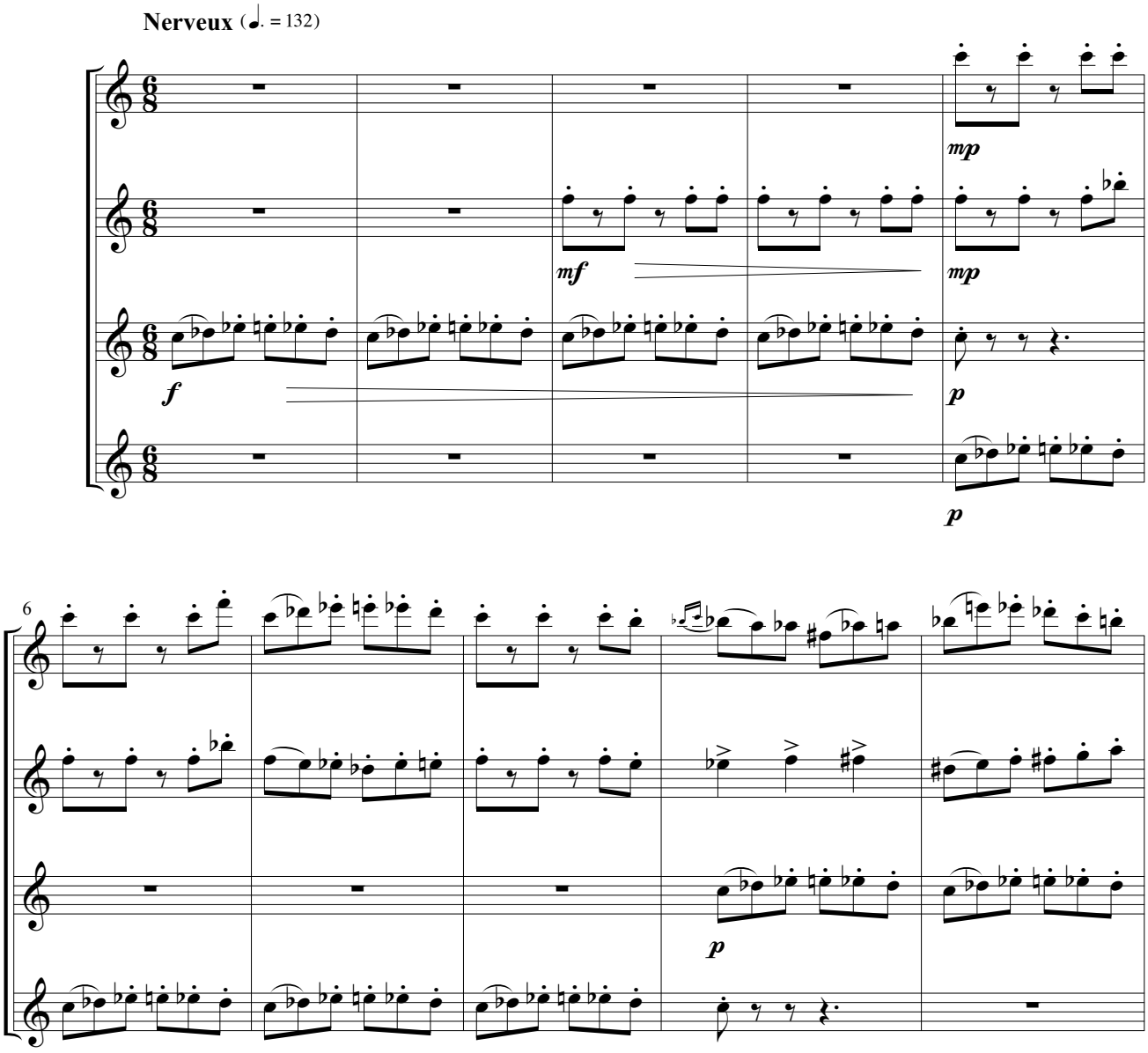
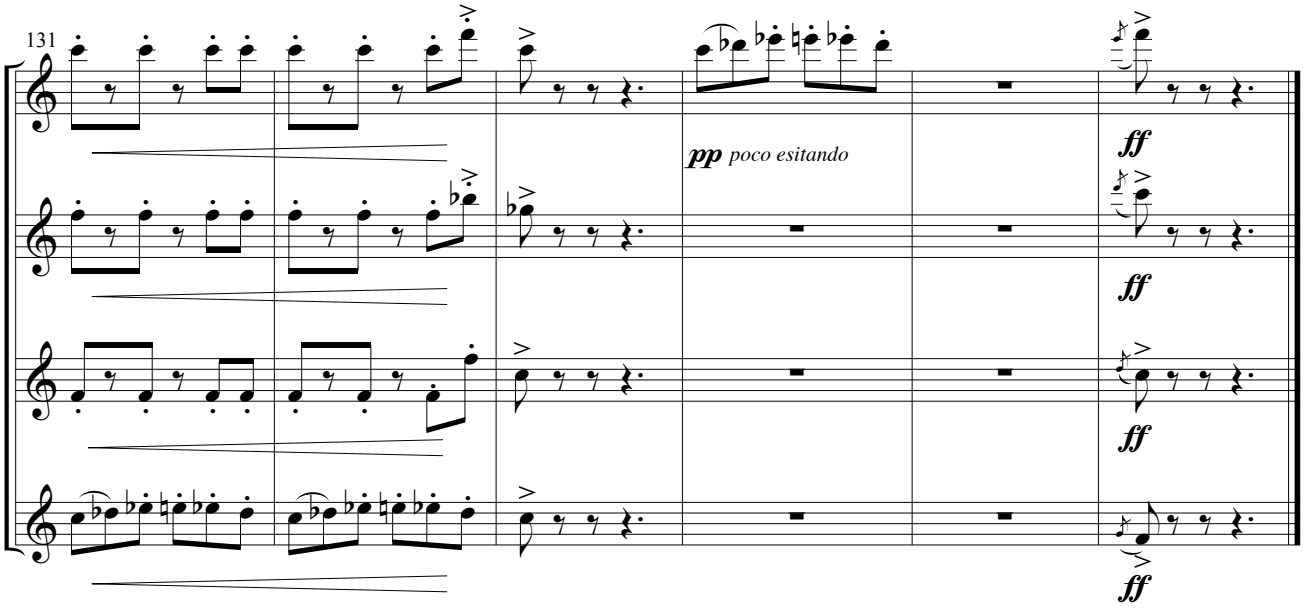
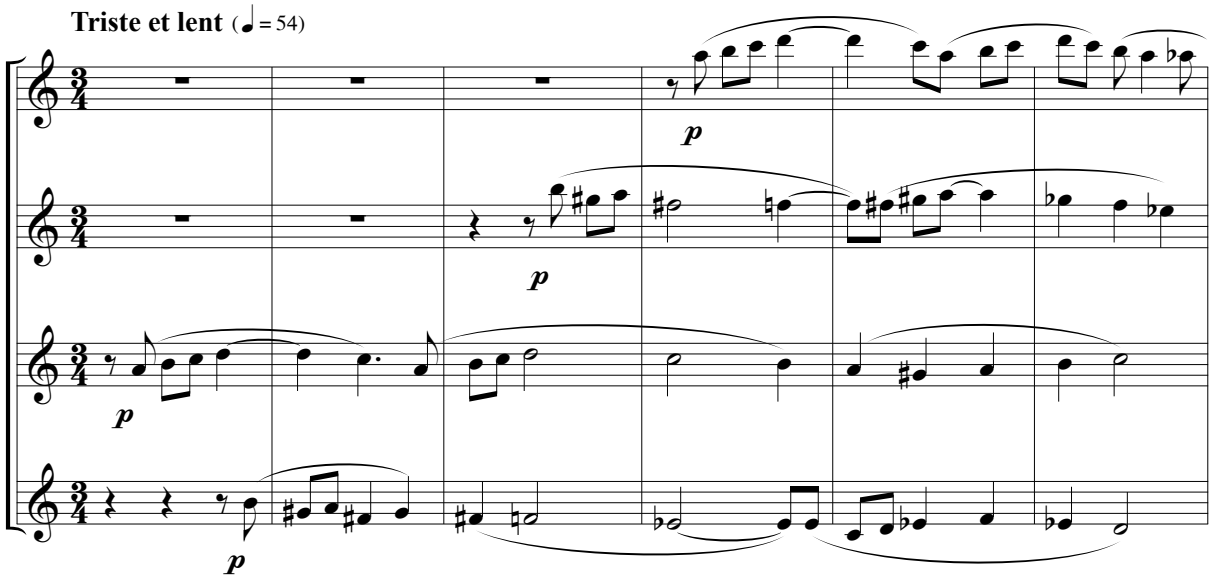


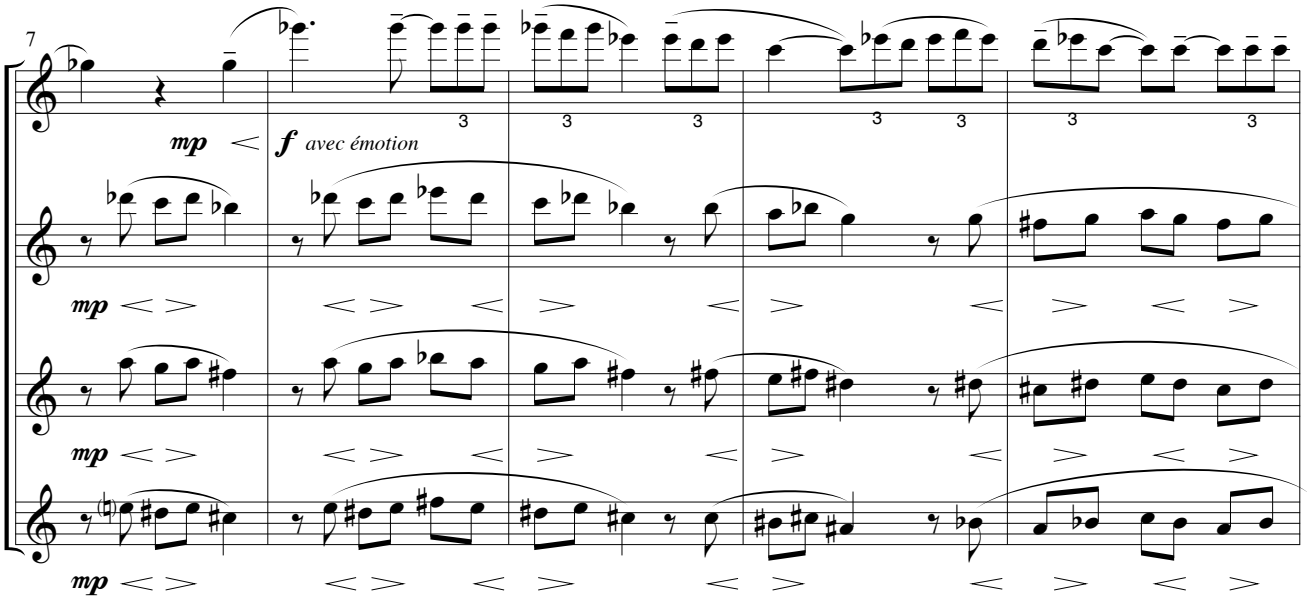
2. OSTINATO



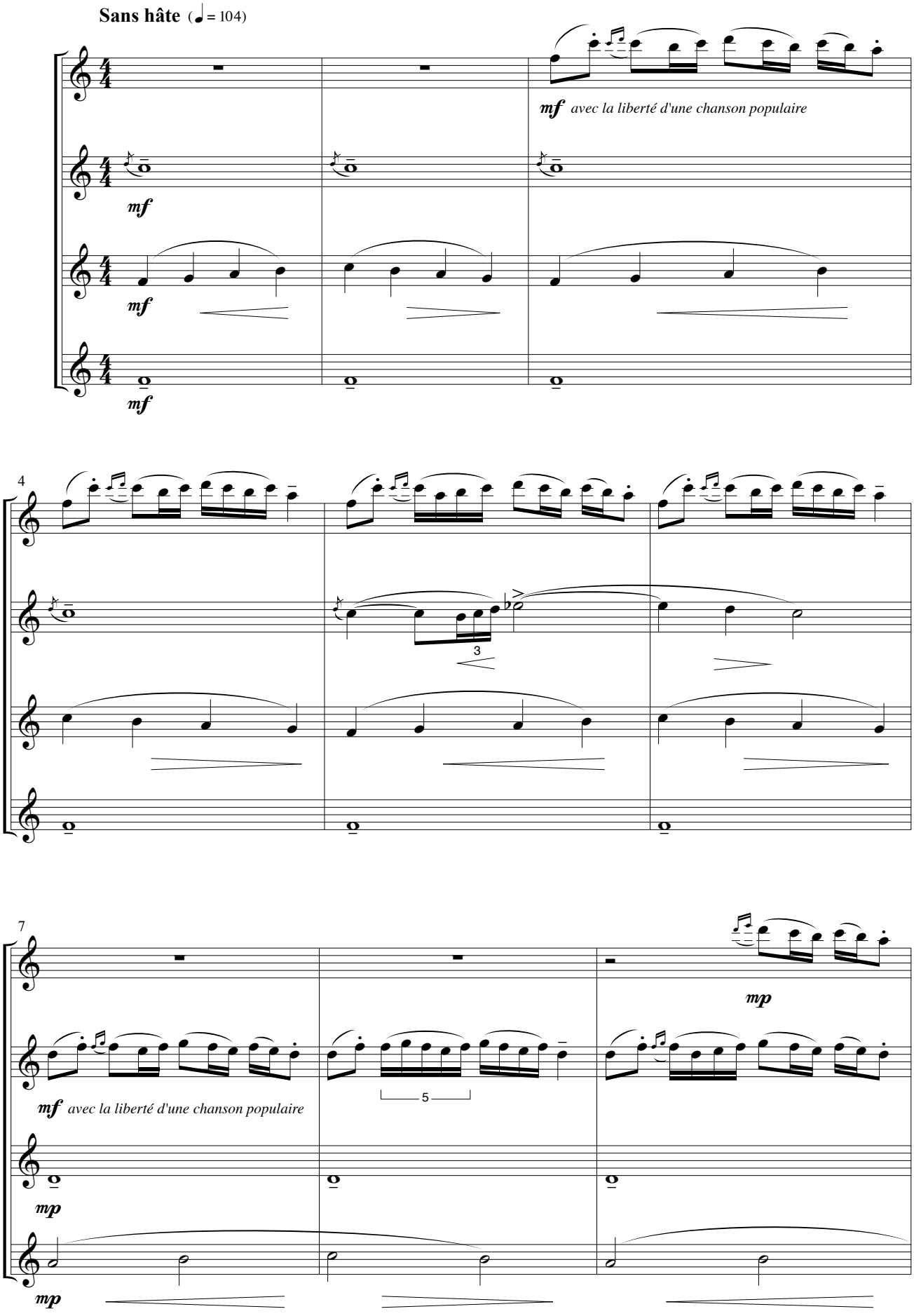


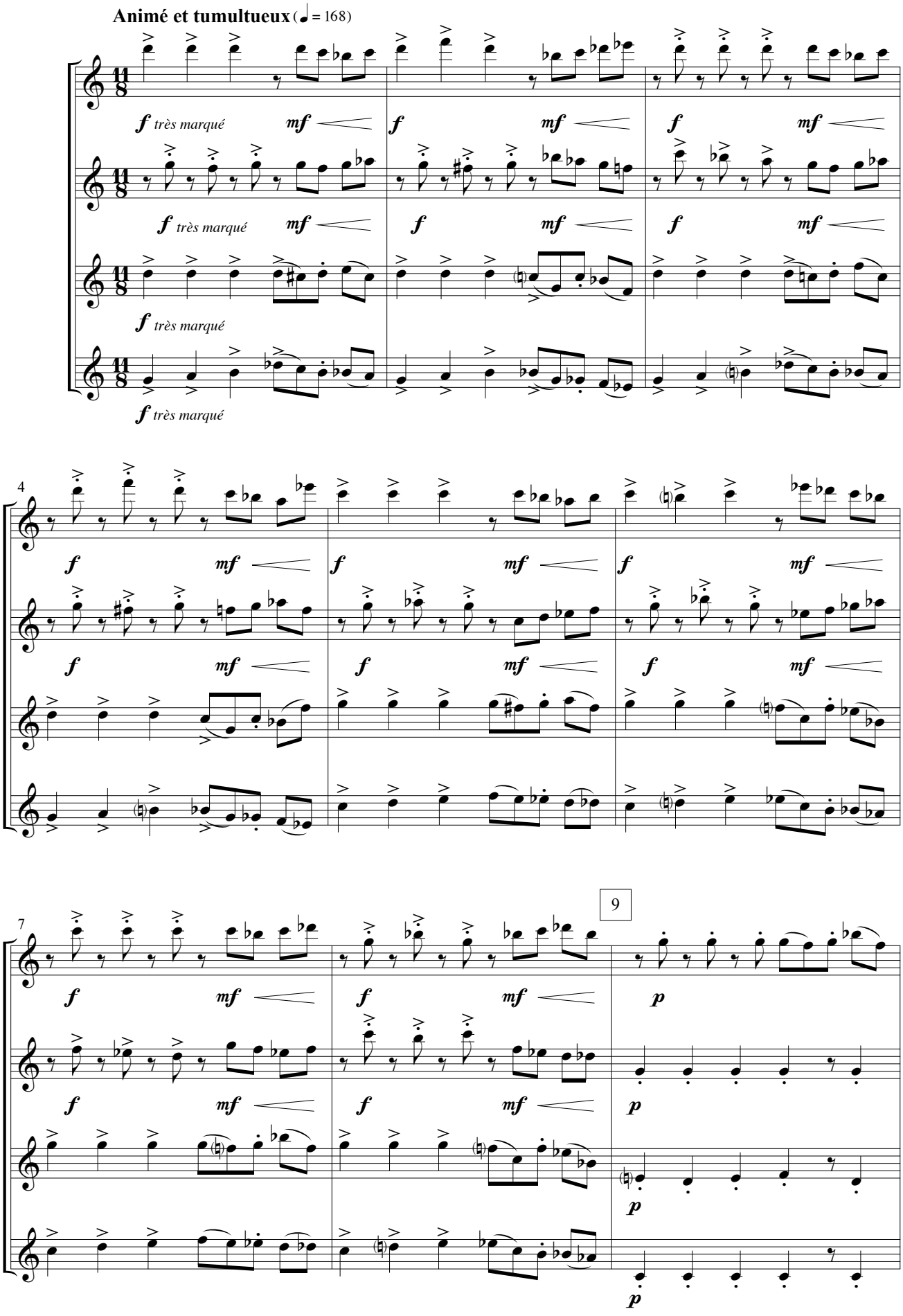
3. FRAGMENTS D'UN RÊVE





4. BERGERADES



5. FÉROCE

Animé et tumultueux (♩ = 168)